

THE MUSICAL WORLD,

A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

“Ἡ μὲν ἁρμονία ἀόρατόν τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.” *

PLAT. Phædo. sec. xxxvi.

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

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MEMOIR OF MR. MORI.

THE life of a musician is not usually fruitful of incidents—it embraces no “perils in the imminent deadly breach,” it leads not the reader into “antres vast and deserts idle”—in short it possesses as little of romance as makes up the existence of an ordinary person. Yet if report speak truth, more than one individual skilled in the concord of sweet sounds has played a part in scenes from which the romance writer might advantageously avail himself; but these are rare cases, and to them the subject of this memoir does not belong. Nicholas Mori was born January 24, 1796, at the house of his father, an Italian wig-maker in the New Road. Half a century ago the profession of a tonsor was much more important, and considerably more lucrative, than it is now. Then, in consequence of the elaborate process by means of which the human head was disguised, a hair-dresser of any repute was in continual request. The elder Mori found his labours so profitable that he removed to a large house at the corner of Great Suffolk Street and Cockspur Street, where in addition to his usual business he carried on that of a perfumer and dealer in fancy articles. The fashionable hair-dressers at that period used to form their shops into a sort of bazaar, where everything might be procured from a tooth-pick to a chest of drawers, and the father of our celebrated violinist followed the practice of his brethren; but first the general disuse of wigs, and next the abolition of the tax upon hair-powder, and the almost universal abandonment of it as a “top-dressing” which ensued, made a large reduction in his profits, and his circumstances became less and less satisfactory.

Young Nicholas, at a very early age, gave evidence of an extraordinary aptitude for musical study. It is probable that his father amused his leisure with

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some instrument—for it is rare to find an Italian hair-dresser without a tolerable knowledge at least of the guitar, in which, two or three centuries ago, it was common for their brethren in England to be equally skilful—and observing the gratification which the child appeared to draw from such performances he was at the trouble to initiate him into the elements of music. The rapid progress, however, made by the child created a necessity for better instruction, and at three years of age Master Mori became the pupil of Barthelemon. Under the superintendence of this master his musical studies were pursued with such diligence that at eight years of age he was advertised as a prodigy, and for his own benefit played on the violin, at the King's Theatre, the very difficult concerto composed by his master called "The Emperor." The young musician was so little that, to be properly seen by the audience, it was necessary to place him on a table, in which situation he played all his solos.

A few years subsequent to this, Heaviside, the celebrated surgeon, commenced giving concerts at his house. There was usually a series of six during the season, at which the most celebrated performers assisted, and they attracted the best company in town. Master Mori's performances appeared to give the most satisfaction. In his customary elevation, he played at every concert some of the most difficult violin concertos then published, and on every occasion excited the astonishment of his audience. But he performed a similar part with equal ability at many other houses than that of this fashionable surgeon. There were few concerts in which he was not called upon to assist, and wherever he went he was regarded as the Master Betty of the musical world. This early celebrity seemed only to give him an additional desire to excel, and under this influence his practice was incessant. His violin was scarcely ever out of his hands, and one difficulty mastered only led him with increased zeal to attack the next that presented itself. By the young musician he was already pronounced a wonder, but by those better acquainted with the capacity of the instrument upon which he employed his skill, he was considered a performer likely to obtain the highest honours of the profession he had selected.

Among those who had been attracted by his playing was Viotti, then in the height of his celebrity as the first violinist of his age. He was pleased with the child's proficiency on his favourite instrument, and his untiring industry in pursuing his studies delighted him. Viotti had by this time in a great measure retired from the profession of which he was so distinguished an ornament, and resided at the house of his friend, — Chinnery, Esq., Chigwell, Essex, and it was here that Viotti devoted nearly six years to the instruction of young Mori, who gladly became his pupil. The result of such tuition may easily be imagined. The boy was taught all the veteran had acquired, or at least placed in a position which would make the proficiency of the master comparatively easy to the pupil. The style of Viotti of course became that of Mori, and it continued to characterise his playing throughout his career.

Upon quitting his master he readily found an engagement in the Opera orchestra, and there are persons still living who remember the juvenile appearance of the future leader as he played his subordinate part in a jacket and frill. The

table was now unnecessary ; but his growth in stature was far exceeded by his progress as a performer. He played solos or concerted pieces in public of the most difficult kind with ease and brilliancy, and every day became more familiar with the resources of his instrument, and at every succeeding performance exhibited additional powers of execution. To assist in his education as a musician, he received instructions in composition from Signor Radicati, the husband of the prima donna of that period. Of their result we have had little in the way of publication. A few arrangements of concerted pieces for different instruments which have had a fair share of reputation are all that we possess ; but at different periods of Mori's life he composed a variety of pieces, among which are several graceful ballads, that show with what advantage he pursued his studies in composition.

His industry and attention raised him in the estimation of the leading men in the Italian orchestra ; increased confidence was placed in his talent, and at the age of twenty, upon the retirement of Venua, he was appointed leader of the ballet. This situation he filled, till, by the death of Spagnoletti he obtained the first place in the orchestra ; long before which event his talents as a performer had marked him as the most capable leader that the musical world in England possessed.

In the meanwhile, young Mori not only kept up his attraction as a concerto player, in which he distinguished himself at benefit concerts and all other opportunities for such display, but he cultivated with equal ardour a taste for quartett playing, in which he ultimately arrived at such eminence as to have left very few violin-players capable of supplying his place. His talent was as much esteemed by the liberal-minded among his brother professors, as by the judicious amateurs with whom he eagerly associated with an evident desire to assist, as much as lay within his power, in whatever tended to advance the science he was still studying. This behaviour secured him friends and patrons, and of these one of the earliest was Richard Thompson, Esq., of Grosvenor Square, at whose country seat near York Mr. Mori usually spent three of the summer months playing quartetts : he taking the first violin, the second being played by an amateur of the name of Delaney, a friend of his host, W. Griesbach taking the tenor, and the violoncello parts being ably maintained by the veteran Crossdill, and there is no doubt that to these performances he was largely indebted for the proficiency he attained in this branch of the musical art.

About the year 1821 it may be said that, as a performer, Mori took that high station which he afterwards successfully maintained against each successive violin-wonder that visited these shores. At that period the most celebrated foreign players who sought the suffrages of an English public were Spohr and Keisewetter with whom he shrunk not from entering into the lists. In this rivalry, if he was surpassed in the marvels of performance, he excelled in purity of tone and the more legitimate accomplishments of the violinist. We quote from an able critic an interesting analysis of his style when opposed by such formidable rivals.

" Mr. Mori is one of the most shining ornaments of the great school of Viotti.

His natural intellectual endowments are strong and at the same time delicate. A lively temperament, keen sense, a just reliance on his powers, and last, not least, an ardent love of his art and an unrelenting enthusiasm, whetted by a desire to reach and maintain, and indeed to be satisfied only with the highest rank—all these qualities backed by industry and perseverance are the attributes and characteristics of his mind. He brings to the technical part of his profession also great requisites. His attitude has the grace of manly confidence. His bow arm is bold, free, and commanding; and he produces an eminently firm, full, and impressive tone. His execution is marked alike by abundant force and fire, by extraordinary precision and prodigious facility. The confidence arising from youth, the consciousness of great talent, and his standing unrivalled in his own country, appear, however, to make him set too little value on the peculiar excellences of others, and to prevent his extracting those advantages from them to which maturer age may probably induce him to pay a more strict regard. He has all the qualifications necessary to make a consummate player, but he either overlooks or does not sufficiently appreciate those nice points of finish, and those graces and delicacies of expression which, like the setting of a jewel, give a preciousness that highly enhances its original worth. May it not fairly be conjectured that a little travel would be of great use to him on the points we have hinted at, whilst from the native vigour of his talents there would be but little apprehension that his manliness and fire would be lessened by refinement.

"As it is, Mr. Mori is a sort of champion of England upon his instrument. He stays at home and holds the lists against all comers. This is indeed gallant and chivalrous, and honourable to himself and to his country; because he is ready to prove, and he has proved to what an exalted pitch that country can rear such talents as he possesses. We give him full credit for his powers, but is it quite fair to himself? Would not those abilities which shine forth so brilliantly be likely to receive, from seeing men and cities, that enlargement which can only be so attained? Would he not assimilate the great and the good from others? Would he not soften some and exalt other features of his performance?"*

With regard to the deficiencies here alluded to, it is necessary to state that Viotti discouraged the mere meretricious graces of performance, and perhaps led his pupil into the belief that minute finish on the part of the player was unworthy of attainment; but if Mori was at that time influenced by such an impression its power was neither very great nor of long continuance. He heard Spohr and Keisewelter, and profited by the extraordinary ability they displayed. He continued his studies with increased vigour. He discovered that new effects could be produced, and important advantages gained, by having their development at his command. To him, too, the necessity of travelling abroad for improvement was set aside by the continual arrival of some violinist of continental celebrity; and though he never sought to be a copyist of their peculiarities, whenever they exhibited striking merit it operated upon him in the shape of renewed exertions to excel.

(To be continued.)

* Quarterly Musical Magazine and Review, No. XI., p. 323.

THE NEWEST NOVELTY.

THE FORTY MOUNTAIN SINGERS (*Quarante Chanteurs Montagnards*) who have been astonishing and delighting the Paris musical world, are advertised to appear at Vauxhall on Monday next. They come from the Conservatory of Bagnères, in the department of the Upper Pyrenees, whence their name of mountaineers; and are literally—to employ the French phrase—children of the people, belonging, in fact, to the lower classes solely. Their singing is unaccompanied by instruments, and develops in a remarkable degree the great effects producible by the human voice in combination with its own kind. Bass, tenor, baritone—they are rich in voices of every quality; and whether, executing concerted pieces or solos, display powers of no ordinary or every-day character. Among them are children, hardly out of leading-strings we were about to say, who take up their parts with a decision and an expression which would afford a useful lesson to many of our singers, and with a delicacy of organ such as is seldom heard in our choirs even. Among the tenors, which are exceedingly rich, is one allowed by the Parisians to excel in quality that of their favourite Duprez; and the musical reviewers there go raving about a soprano, which they state to be incomparable.

The compositions which they sing are above a hundred in number, and, including nearly every form of music from the religious to the pastoral, have yet a marked and distinctive character of their own. They are not only truly and essentially original, but possess the highest merit—that of reflecting the mind, feelings, and habits of thought of a large and interesting class of people—of the mountain race of the south. Among the religious pieces, the “*Avalanche de Bareges*,”—a prayer of the shepherds to “*Our Lady of Heas*,” and the “*Hymn to St. Vincent*,” are spoken of as majestically simple; and, among their lighter compositions, the “*Bonheur est la*,” and the “*Papillon du Soir*,” are replete with graceful and touching effects. Their marches, rondos, and romances are equally novel in style; and will prove a rich harvest to our adapters for the pianoforte.

NEW ITALIAN OPERAS, AND THEIR REHEARSALS.

As there are not many of our readers who, although they may be often visitors of the Opera, can have the most distant idea of the trouble, jealousies, and anxieties that always attend the production of a new Italian opera, we lay before them an account, which, we think, has sufficient interest to warrant us in so doing.

The composer, on applying himself to his task, moulds the first rough score of his music on the scale of the pianoforte, and this, when completed, forms the ground-work or skeleton of the entire piece. The music having been applied to the words which are supplied by the poet of the theatre, the next step is to adapt the different parts of the music to the capabilities of the performers, to whom the characters of the opera, when cast, are to be allotted, in order that the best effects may be produced with the means of the theatre; and in this resides the chief advantage of a composer's being engaged to produce operas for a particular theatre. This adaptation being made—the scene of operations having been hitherto confined to the composer's apartment—the concert room of the theatre, or some room of similar dimensions, is resorted to, and an embryo rehearsal of the whole vocal part of the opera gone through, the accompaniment being as yet limited to the composer's pianoforte.

Before proceeding to the stage, the orchestral parts require to be set, and these are now added, according to the nature of the expression to be conveyed, and the strength of the instrumental music of the theatre. In many of Rossini's operas, parts are composed for military bands behind the scenes, in addition to the orchestra.

The opera having by these gradations received its form, and the composer's finishing touches being bestowed upon it, it is committed to rehearsal in the regular manner, the getting up, or mounting, being performed under the superintendence of the composer, with the director, conductor, and stage-manager, though two of these latter characters frequently unite in the same person.

The word rehearsal summons up, to all practically acquainted with its meaning, a scene beyond description. If the performances of a theatre are intended to represent the truth of human nature, a rehearsal is the living reality,—the scene where the veil is rent in twain, and all the turmoil laid open to the view which can be produced by the undisguised operations of vanity, self-love, and jealousy. The fabled crowds who petitioned heaven to allot their parts in life otherwise than fate had cast them, are but a type of the inmates of a theatre behind the scenes, when contending for prominent characters in an opera.

Perhaps with the very first performers there is not much of this, as their right to the principal parts cannot be disputed. But dire is the struggle among all below. A part rather better than another is an apple of contention, which, to manager, director, and conductor, proves a most bitter fruit. As every person likes to have that character which may best serve—not the general effect of the piece, or the interests of the theatre, which are wholly immaterial—but his or her own object in making the greatest display possible; and as non-concession is the permanent rule of the place, the opera is placed in the pleasing predicament of being able neither to get on one way nor the other. The prima donna, whose part is settled, attends the rehearsal, and the seconda, being displeased with her own station in the piece, will not go on; and the first lady, indignant at being detained to no purpose, goes away, and the business is over for the day. If the manager is positive, the lady falls ill. Biagioli, being refused a part she wanted in "*Elise e Claudio*," took to her bed for two days, in consequence, as she said, of being so afflicted by the decision.

The refusal to proceed is the more effectual engine, because it puts all the rest of the company out of humour at their time being occupied needlessly: all complain, and a dialogue goes on, in which every body talks at once; and probably three different languages at least being simultaneously employed by different speakers, the result may be conceivable, but not expressible. The signori protest, the signore exclaim, the chorusses are wonderfully in concert in their lamentations, the director commands, intreats, stamps, and swears, with equal success, and, in the midst of the Babel the gentlemen of the orchestra, who wish all the singers at the devil, endeavour to get over the business of the day by playing on without vocal music. The leader of the orchestra, finding all ineffectual, puts on his hat and walks away, followed by violins, basses, trombones, and kettle-drums, *en masse*, and the scene at length concludes as it may, the manager, composer, and director being left to calculate together the progress of business.

The general wish before alluded to, on the part of performers, of strengthening their own parts by the introduction of extraneous matter, without regard to its effect on the general tone and character of the piece, is a principal cause of disunion between the director and the singers, and is seldom overcome without some sacrifice.

To know how these jarring elements are to be composed into harmony, requires almost the experience of a life. The flatteries, the compliances, the power of diplomacy requisite to effect this object, are infinite. Decision and address are indispensable; to be too uncompromising is dangerous, but to be too accommodating is worse.

The opera being at length, with whatever sacrifices, put in a way of appearance, is announced, and when presented, the composer presides in person at the pianoforte the three first nights of its appearance.

THE ROAST BEEF OF OLD ENGLAND.

(From Chappell's Old English Melodies.)

This famous old song has been admirably illustrated by Hogarth* in his picture of "The Gate of Calais."

"With lantern jaws and meagre cut
See how the half-starved Frenchmen strut
And call us English dogs!
But soon we'll teach these bragging foes
That *Beef and Beer* give heavier blows
Than soup and roasted frogs!"

There are two songs on this subject; the one by Henry Fielding, in his comedy of "Don Quixote in England, the other by Richard Leveridge, the composer of the tune.

Fielding's song, which was sung to the air of "The Queen's old Courtier,"† consists of but two verses, and the comedy in which it is contained was published in 1733. Leveridge's song is printed in Walsh's "British Musical Miscellany," and in the "Universal Musician," both undated; in the absence, therefore, of any direct proof as to priority of claim, both are subjoined.

H. FIELDING'S SONG.

When mighty Roast Beef was the Englishman's food,
It ennobled our hearts and enrich'd our blood;
Our soldiers were brave and our courtiers were good.
Oh! the Roast Beef of old England,
And oh! for old England's Roast Beef.

Then Britons, from all the nice dainties refrain,
Of effeminate Italy, France, or Spain;
And mighty Roast Beef shall command on the main.
Oh! the Roast Beef of old England,
And oh! for old England's Roast Beef.

R. LEVERIDGE'S SONG.

When mighty Roast Beef was the Englishman's food,
It ennobled our hearts and enrich'd our blood;
Our soldiers were brave and our courtiers were good.
Oh! the Roast Beef of old England,
And oh! for old England's Roast Beef.

But since we have learn'd from effeminate France
To eat their ragouts, as well as to dance,
We are fed up with nothing but vain complaisance.
Oh! the Roast Beef, &c.

Our fathers of old were robust, stout, and strong,
And kept open house with good cheer all day long,
Which made their plump tenants rejoice in this song.
Oh! the Roast Beef, &c.

When good Queen Elizabeth sat on the throne,
Ere coffee and tea and such slip-slops were known,
The world was in terror if e'en she did frown.
Oh! the Roast Beef, &c.

In those days, if fleets did presume on the main,
They seldom or never return'd back again;
As witness the vaunting Armada of Spain.
Oh! the Roast Beef, &c.

Oh! then we had stomachs to eat and to fight,
And when wrongs were cooking, to set ourselves right;
But now we're a—hem!—I could, but good night.
Oh, the Roast Beef, &c.

* Hogarth was very inveterate in his enmity to the French, having been seized, and narrowly escaping being shot as a spy, while sketching the Gate of Calais.

† The song of "The Old English Gentleman," which has recently been so popular, is a modernized copy of "The Queen's Old Courtier."

Many other songs have been written to this tune, one in praise of old English brown beer, and several Anti-Jacobite songs; but the new application of the fable of the Frog and the Ox, written by Hogarth's friend, Theophilus Fo-rest, as an illustration for his picture of "The Gate of Calais," must not be omitted.

THE ROAST BEEF CANTATA.

'Twas at the gate of Calais, Hogarth tells,
Where sad despair and famine always dwells,
A meagre Frenchman, Madame Grandsire's cook,
As home he steer'd, his carcase that way took.

Bending beneath the weight of famed sirloin,
On whom he'd often wish'd in vain to dine,
Good Father Dominick by chance came by,
With rosy gills, round paunch, and greedy eye;

Who, when he first beheld the greasy load,
His benediction on it he bestow'd;
And as the solid fat his fingers press'd,
He lick'd his chaps, and thus the knight address'd;—

"Oh, rare roast beef! loved by all mankind,
If I was doom'd to have thee,
When dress'd and garnish'd to my mind,
And swimming in thy gravy,
Not all thy country's force combined
Should from my fury save thee.

"Renown'd sirloin, oft-times decreed "
The theme of English ballad;
On thee e'en kings have deign'd to feed,
Unknown to Frenchman's palate:
Then how much more thy taste exceeds
Soup meagre, frogs, and salad!"

A half-starved soldier, shirtless, pale, and lean,
Who such a sight before had never seen,
Like Garrick's frightened Hamlet, gaping, stood,
And gazed with wonder on the British food.

His morning's mesc forsook the friendly bowl,
And in small streams along the pavement stole;
He heaved a sigh, which gave his heart relief,
And then in plaintive tone declared his grief:—

"Ah! sacre Dieu! vat do me see yonder,
Dat look so tempting red and vite?
Begar, it is de Roast Beef from Londre;
Oh, grant to me von litel bite!

"But to my pray'r if you give no heeding,
And cruel fate dis boon denies,
In kind compassion unto my pleading,
Return, and let me feast mine eyes!"

His fellow-guard, of right Hibernian clay,
Whose brazen front his country did betray,
From Tyburn's fatal tree had hither fled,
By honest means to gain his daily bread,
Soon as the well-known prospect he descri'd,
In blubb'ring accents dolefully he cried:—

"Sweet beef, that now causes my stomach to rise!
So taking thy sight is,
My joy that so light is,
To view thee, by pailsfull, tears run from my eyes.

"While here I remain, my life's not worth a farthing;
 Ah, hard-hearted Lewy!
 Why did I come to ye?
 The gallows, more kind, would have saved me from starving."

Upon the ground, hard by, poor Sawney sate,
 Who fed his nose and scratch'd his ruddy pate;
 But when old England's bulwark he espy'd,
 His dear-loved mull, alas! was thrown aside:
 With lifted hands he bless'd his native place,
 Then scrubb'd himself and thus bewail'd his case:—

"How hard, O Sawney, is thy lot,
 Who was so blithe of late,
 To see such meat as can't be got,
 When hunger is so great.
 Oh! the beef! the bonny, bonny beef
 When roasted nice and brown;
 I wish I had a slice of thee,
 How sweet it would gang down!

"Ah, Charley! hadst thou not been seen,
 This ne'er had happ'd to me:
 I wou'd the deil had pick'd mine ey'n,
 Ere I had gang'd with thee.
 Oh! the beef!" &c.

But, see my muse to England takes her flight!
 Where health and plenty socially unite;
 Where smiling freedom guards great George's throne,
 And whips, and chains, and tortures are not known,
 That Britain's fame in loftiest strains should ring,
 In rustic fable give me leave to sing.

As once on a time, a young frog, pert and vain,
 Beheld a large ox grazing on the wide plain,
 He boasted his size he could quickly attain.

Oh! the Roast Beef of old England;
 And oh! the old English Roast Beef!

Then eagerly stretching his weak little frame,
 Mamma, who stood by, like a knowing old dame,
 Cry'd—Son, to attempt it you're surely to blame.
 Oh! the Roast Beef, &c.

But, deaf to advice, he for glory did thirst,
 An effort he ventured more strong than the first,
 Till swelling and straining too hard, made him burst.
 Oh! the Roast Beef, &c.

Then Britons be careful, the moral is clear,
 The ox is old England, the frog is Monsieur,
 Whose threats and bravadoes we never need fear,
 While we have roast beef in old England.

Sing oh! for old England's Roast Beef!

For while by our commerce and arts we are able
 To see the sirloin smoking hot on our table,
 The French must e'en burst, like the frog in the fable.
 Oh! the Roast Beef, &c.

HISTORICAL SKETCH OF MUSIC, FROM THE EARLY AGES OF CHRISTIANITY TO THE PRESENT TIME.

In the Christian era music was introduced in connexion with the devotional songs prescribed in the religious assemblies of the time; and hymns taken from the inspired writings of David were in requisition with the Hebrew Christians. Eusebius, the ecclesiastical historian, who died 340 years after Christ, mentions the introduction of hymns at the Sacrament; and we learn that spiritual songs

were sung before the congregation of the Laodicean church. Ambrosius, Bishop of Milan, made considerable improvements in sacred music, while Ephrem Syrus, who died towards the year 378, also contributed to raise its character in the east. The Ambrosian Chant was established in the Milanese church in the year 384; and such were its rapturous effects, that St. Augustine declares that "the voices flowed in at his heart, and his eyes ran over with tears of joy." Gregory the Great first made a compilation from the Psalms; he selected the *Introitus* and *Responsorio*, connected the genuine melodies with those not purely authentic, and was the founder of the new regulation in church music, known by the name of the Gregorian or Roman chants. He is also said to have been the inventor of choral music, and is reported to have founded an academy for singing. In the German church, choral music was, for a considerable time, practised alone, and was sung either in octaves or by single note. Music, as performed in quartetts, was composed, in his youth, by the celebrated St. Dunstan, who died in 988, and who is universally referred to as a musician of great ability. Other writers affirm that it was the invention of Guido Aretinus, commonly called Arezzo, a monk in a Benedictine monastery at Ravenna, who flourished towards the year 1014. The accomplishment of musical notes is imputed to Jean de Muria, or de Muris, a Frenchman, about the year 1070. De Muria is furthermore stated to have increased the old musical scale of fifteen strings, by prefixing four to its commencement, and adding one string to the termination; the scale being thus made to consist of twenty stops. When it was asserted that Aretinus previously arranged a fifteen-stringed tone-conductor, it was forgotten that Aristoxenus had long before constructed one with eighteen strings.

In France, military songs appear to have been of the highest antiquity, and were sung, or rather chorussed, by the whole army when proceeding to attack. Charlemagne was particularly attached to these compositions; and the celebrated war-song of Roland was a favourite with the French soldiery at the time of the battle of Poitiers. The troubadours, of whom so many traditional tales are recorded, came originally from Provence, and were received with the most flattering distinctions. Their profligacy, however, occasioned their decline, and ultimately produced their ignominious banishment and suppression.—Minstrelsy flourished in the reign of Charlemagne, and its professors were generally engaged by those troubadours who were unable to sing their own verses. From the same cause, in the time of Philip Augustus, they participated in their disgrace and exile.

Thibaut, King of Navarre, is said to have composed many exquisite songs and melodies yet extant. More than thirty musical instruments were in use among the French in the reign of Philip de Valois, but even the forms of the majority are unknown to us: among those, however, which still remain, we may enumerate the bassoon, trumpet, flute, kettle-drum, hautbois, cymbals, harp, guitar, and many others. The harp, and the viol, which was played upon with a bow, were also well known: and that the latter instrument was anciently common in this country, is evident from the representations of it sculptured on some of the most ancient monuments in Britain.

In England, minstrelsy met with royal and noble patronage, and British harpers were celebrated long before the time of William the Norman. In the middle ages, a school for ecclesiastical music was founded at Canterbury; and the Roman style of music and singing was held in high repute. According to William of Malmesbury, the Saxons were in possession of church organs prior to the Conquest; and St. Dunstan is said to have provided several of the English churches and convents with these noble instruments. Poetry and music were highly esteemed by the ancient Cambrians, and their songs were usually accompanied by musical instruments. Ireland and Scotland also claimed their minstrels, and the harp of Erin is of the greatest antiquity. The fifth king of the ancient Gauls, Bardus I., was a decided patron of poetry and music. He taught the science to the Germans, and from him the Bards are presumed to have derived their name. In the coronation of Petrarch, whose exquisite sonnets are familiar to every lover of the muse, two choirs of music, vocal and instrumental, were employed in the procession, which sang and played alternately, producing "a sweet harmony." In 1360, one of the Frankfort Chroni-

cles contained an observation, that "Music had a figurative kind of composition unknown before;" and in the beginning of the 16th century, this novel description of music was brought from Italy into Germany, where it has long been grafted upon the general education, and been brought, by native professors, to such perfection, that the German instrumental productions are confessedly superior to every other in Europe.

In such estimation was music held in England, that it was deemed the highest gratification which could be afforded to a royal visitor from the continent. Yet our instrumental performers were but few, and vocal music was not much cultivated, till the commencement of the eighteenth century. In France it made but slow progress; while in Germany it was encouraged by the princes and nobility; and in the various Italian states it had advanced to such perfection, that the fame of the Italian professors resounded throughout Europe.

James I. incorporated the musicians of London as a company by letters patent; but during the troubles in the reign of Charles I. music suffered a long and grievous depression; and under the protectorate the cathedral service was abolished and organs removed from the churches. Under Charles II. a court band was established, and the guitar, tenor, and violoncello were introduced from France and Italy into England: and engraved music was first published here in this reign.

James II. gave but little encouragement to the science; and under the apathy of William and Mary it languished in obscurity, with occasional intermissions of brightness. In 1706 operas became fashionable; and in 1728 a "*Royal Academy of Music*" was established, under the auspices of George I., who liberally subscribed 1000*l.* to the undertaking.

On the continent, Huygens and Sauveur disseminated new principles of music in the year 1701; and in 1722, harmony, in the treatment of which the ancients had been guided by ear and feeling alone, was by Rameau reduced to systematic regularity. In 1739, Euler fixed the science of tone upon mathematical rule; and progressive improvements taking place in every other part of Europe where a passion for music was cultivated, it rapidly attained that degree of perfection for which it is at present celebrated.

His late majesty, George III., distinguished by his long and munificent patronage of the arts and sciences, gave great encouragement to music, and included it among the objects of his particular attention. The exquisite taste and judgment of his majesty George IV., upon every subject connected with science, literature, and the arts, and the brilliant encouragement which he bestowed upon painting, poetry, and music, needs no record in our pages; in the splendid annals of his regency and reign, sufficient evidence will be found to authenticate his claim to the title of the *Mecænas* of the age. Under his princely auspices, a Royal Academy of Music was founded, and the extensive and well directed views of this institution being aided by the liberal subscriptions of the nobility and gentry, there can exist no reasonable doubt that England will shortly be possessed of a school of science worthy of competition with the most celebrated in Europe.

We will here pause. Not having purposed a critical survey of system and style, but aiming merely at fact, we refrain from entering into any disquisition upon the theoretical principles of music, or comparative review of professional merit; and, having traced an outline of this enchanting science, from its imperfect dawns in the earliest ages of the world to the present time, we will terminate our sketch, satisfied with having briefly touched upon the principal features of its history.

THE GERMAN STAGE.

The prevailing taste for music which characterises the civilized world, is in full force in Germany, and, as in England and America, threatens to sink the legitimate drama into decay. The great productions of Schiller, Goethe, Körner, and Shakspeare, (translated) are rarely offered to the public, and require the assistance of some star or stars to draw together an audience sufficiently numerous to compensate the manager. The performance of Shakspeare's plays

on the better German stages, is peculiarly gratifying to those who can appreciate the beauty of the translation; the vivid character of the poetry has lost nothing in the transposition, nor have the towering beauties and gigantic energies suffered one jot from the daring attempt. Schlegel, the translator of all Shakspeare's plays, has entered into the spirit of the great Bard, with all the soundness of German study, and the romantic genius of his nation, and having at his command the gems of the richest living language, he has in the perfection of his task distanced the competitors of other countries as well as of his own. The French translations by Ducis are thoroughly contemptible. The Dutch have made the attempt and taken Ducis for the model—"each viler than the other."

At the Burg Theatre at Vienna, Hamlet, Macbeth, Romeo and Juliet, and Richard the Third are frequently represented with powerful effect. The *Burg Theatre* is so called from its locality in the Imperial Palace or Burg, and is under the immediate patronage of the Emperor, who with the court and members of his family attend the performances almost nightly. The *Stars* of the German stage are collected on these boards. Madame Sophia Schröder, the mother of the great cantatrice Schröder-Devrient, is the Siddons of Germany; her deep conception of the character she personates, her splendid elocution and the majesty of her figure and bearing, stamp her an actress of the highest grade. Her Lady Macbeth is *now* unrivalled. The heroes of Shakspeare are represented by Herr Devrient, the husband of the above named vocalist, with masterly effect. His King Lear and Richard the Third are powerful delineations; he plays alternately at Vienna and Berlin, and shares the histrionic crown with Herr Seydelmann of Stutgardt. There is an actor named Loewe whose performances of Hamlet, Edgar, and Romeo, afford great satisfaction, and though last not least in merit, we feel pleasure in recording the name of the lovely and accomplished Mademoiselle Pêche, for whom the part of Ophelia has won a world of enthusiastic admirers. There is a sorrowful tale blended in the history of this young lady, which we permit ourselves to lay before our readers.* Some years ago the son of one of the wealthiest merchants of Vienna succeeded in gaining her affections and offered her his hand in marriage; she accepted his proposal on condition that he obtained the consent of his parents. Vainly did he plead to his father, and when he found his hope blasted by obdurate pride, he proposed to his lady-love to become his by a clandestine marriage: this she refused. Despair crushed his heart—maddened his brain—he became a corpse, by his own hand—a corpse. The poor girl with difficulty survived the shock; pale and wan are the features that till then beamed with light and loveliness—she acts Ophelia to the life.

Although we have spoken entirely of Shaksperian representations, it must not be supposed that Germany has been deficient in dramatic poets. Schiller and Goethe have ceased to belong to that country *alone*, the whole civilized world claims a vested right in their transcendent effusions. They have also Lessing, (the author of *Emilie Galotti*) and Körner who exchanged the pen for the sword, and found a bloody grave at Lutzen, defending his country against Gallic tyranny. Kotzebue's dramas are well known, they are for the most part translated into English; Pizarro, the Stranger, and the Virgin of the Sun, are from his prolific pen.

The most celebrated *living* Dramatists of that country, are Grillparzer, Tieck, Angeli, Munch, and Raupach; the latter in his plays, shows himself an intense admirer of Shakspeare. He has written some beautiful tragedies on German History, in which the house of Hohenstauffen forms a leading feature.

CORRESPONDENCE.

To the Editor of the Musical Wor'd.

Sir—I take the liberty of sending the enclosed paragraph, which appeared in "The Era" on Sunday last. As you are a lover of justice and of *real* criticism, may I hope you will find a corner to take some notice of so vile and shameful a libel on one of the cleverest and most talented pianists that ever graced our country, and prove that when

he plays, it is not "a disgrace, a degradation and an insult to music!"—(vide paragraph)
By noticing the enclosed, you will be doing a public service, and oblige
July 2nd, 1835.

A CONSTANT READER AND A MUSICIAN.

THALBERG'S CONCERT.—If music be what we take it to be, then have the performances of Mr. Thalberg nothing to do therewith. By dint of the most unceasing and untiring perseverance, this gentleman has succeeded in acquiring a command over the pianoforte which is hardly short of miraculous, and in which, with two exceptions, (Liszt and Henselt) he is unrivalled. In asserting it as our opinion that the power he has acquired is almost useless, doubtless we shall have very few supporters; nevertheless, as we consider perfection on an instrument nothing, except wherein it is subservient to the masterly performance of good music, so we cannot help being of this opinion, that, applied to the performance of such music as that of Monday, it is absolutely worthless. Mr. Thalberg cannot possibly possess any feeling for music itself—any passion for the beautiful in the most beautiful of all arts—any enthusiasm about what has been the study and end of his existence, or he would not waste his great powers in so lamentable a manner. *His music is, and we say it after due consideration, the most hideous; the most unpleasant that ever cultivated ears were shocked with.* Our feeling, while listening to it, is much the same as that produced by witnessing the wondrous performances of Van Amburgh and his lions; perhaps hardly so reverential!!! And yet for all this, Mr. Thalberg is a great man! The more's the pity. In reading over his programme, we find scarcely one composition of even ordinary merit, and yet the room was crammed to suffocation, and the audience stood up while he played; and the orchestra crowded round him, so great—so intense was the interest he excited. The enthusiasm was tremendous—and for what? for an exhibition which was alike a *disgrace* to the pianist and his audience—a *degradation and an insult to music*. But those only who worship that divine art as a loved and cherished mistress—as a *Manon L'Escout*—above all things in heaven or in earth, or in the fairy realms of imagination; such and such only, real devotees at the shrine of music, can listen coolly to the fascinating charlatanism of a man like Thalberg, and offer their dissent to the clamorous and *unhealthy approbation of the silly and thoughtless mob*. And how few there are of these God knows! and yet these few shall judge for posterity, so strange are the ways of man, so mysterious the secret of fame which endures, fame which throws a brightness and a lustre over the select company, whose name it loves to bruit abroad, and make familiar in the mouths of men. We understand that Liszt has arrived; this gentleman, according to report, out-Thalbergs Thalberg! What next will come, heaven only knows; perhaps rationality will have its day—music is in sad want of a Robert Owen!—"The Era"!!

To the Editor of the Musical World.

SIR,—I beg leave to offer a few words of explanation as to a part of one of the notices with which the press has honoured my performance. I am sure that you will readily allow this, when I tell you there is no foundation for the statement that I made an application for permission to play before the Philharmonic Society. I never made such an application, and I am not aware that any was made on my part. A friend, indeed, to whom I am under great obligations did use his interest with another Metropolitan Society several years past, without success, and to this I am inclined to trace the origin of the report which appeared in the *John Bull* of the 23rd ult. I trust that I have not trespassed too far upon your indulgence in making this explanation, which is due to the society, individual members of which I have received the most marked attention from.—I am, Sir,
10, Stafford Place, Piccadilly,
July 2nd, 1839.

Your obedient Servant,
HENRY HAYWARD.

MUSICAL INTELLIGENCE.

METROPOLITAN.

MISS THEED AND MR. GEAR'S CONCERT.—Miss Theed and Mr. Gear gave their concert at the Harover-square Rooms on Friday evening last, to as numerous and fashionable an assembly as any that has graced those rooms this season. The programme was almost entirely composed of foreign music. Its selection however evinced a more refined taste than is usually displayed in the concoction of a concert bill. Miss Theed has enjoyed the advantage of receiving instructions on the piano-forte of Mr. W. Holmes, and her performance reflected the highest credit on that excellent musician and skilful teacher. Several of the pieces

were encored, and the concert, in every respect, was calculated to satisfy and delight both the professor, and the amateur.

SACRED HARMONIC SOCIETY.—Handel's oratorio of *Joshua*, with the additional accompaniments by Mr. G. Perry, was last evening repeated at Exeter-hall. The arrangements were precisely the same as on the occasion of its first performance; and if possible the chorusses were more perfect than on the former occasion. Messrs. H. Phillips and Bennett, and Misses Birch, Wyndham, and Lucombe were the principal vocalists. Mr. Perry acted as conductor, Mr. Miller presided at the organ, and Mr. Surman was the leader. The large room was crowded to excess; and it is not surprising that the ordinary rule of the society imposing reverential silence should have been frequently broken. "These concerts," truly observes *The Times*, "are on a scale of great excellence, and calculated to encourage a national and correct taste for music, and to make the public acquainted with the best compositions of the greatest masters in the profession."

HANOVER-SQUARE ROOMS.—The concert for the benefit of Madame Filipowicz on Saturday drew a fashionable audience, but less numerous than the occasion merited. We should hope that it was more productive than it appeared to be, and that the patrons of this deserving woman have not contented themselves with simply paying for their tickets. The concert was on a small scale, but very good of the kind.

MADRIGAL CONCERT.—Yesterday week, the annual concert of the "Society for the Encouragement of Vocal Music," took place at the theatre of the Royal Institution, Albemarle-street. The following was the programme selected for the occasion:—

PART I.—"All creatures now are merry minded," (From the Triumphs of Oriana), J. Bennett; "Now, O now, we needs must part," Dowland, A. D. 1590; "Flora gave me fairest flowers," J. Wilbye, A. D. 1598; "Hence, dull care and sadness," G. G. Castoldi, A. D. 1590; "So saith my fair and beautiful," Luca Marenzio, A. D. 1580; "Now is the month of Maying," T. Morley, A. D. 1595.

The Second Part commenced with the madrigal which gained the prize in the competition of May last, and which is from the successful pen of Mr. J. K. Pyne, jun.; a gentleman whose madrigal compositions are deservedly acquiring for him a high reputation in this *soave* species of writing. The madrigal is to the following words:—

"Here, at our Choral Meetings, may we see
Peace, and good-will, and social harmony.
Sorrow and pain, tears that unbidden flow,
And half our ills, Discord, to thee we owe:
But thine, O Harmony, shall be this hour,
And joy shall fill the hearts that own thy power."

The remainder of the Second Part consisted of—

"When all alone my pretty love," Geronimo Converso, A. D. 1508; "To shorten winter's sadness," T. Weelkes, A. D. 1606; "Down in a flowery vale," Constantinus Festa, A. D. 1541; "The Waits," Saville, A. D. 1667.

The above compositions were sung in excellent style, and afforded a very delightful evening's entertainment.

PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are therefore not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

MR. MOLINEUX'S PUPIL'S CONCERT.—We are, upon all occasions, glad to insert intelligence of a local character, and more particularly when it is necessary to record interesting circumstances. With this view we publish the programme of the concert performed last week, at the establishment of Mr. Molineux, in Hardman-street. In proof of the continued interest which these concerts have commanded, we may mention that upwards of 500 of the *élite* of Liverpool were present. How Mr. Molineux can "teach the young idea" so ably, has been proved by those who had the gratification to be present. The "Quatuor Concertante," for four pianofortes, was unquestionably equal to any piece of music we ever heard in Liverpool. The solos elicited great applause; and the duets with the two pianofortes were received with an equal meed of approbation. The airs, from the most simple to the most difficult, were exceeding well sustained. In this brief outline,

we must not omit to notice the overtures, performed in a style far beyond our expectations, and realising our conception of an efficient orchestra. We particularly noticed the excellent performances of some of the young ladies, but as all were creditable to the instructor, it is unnecessary to particularise. The following is the programme:—

Duetti, "Overture to *Il Don Giovanni*," Mozart; Airs with Vars. Minuet in "*Don Juan*," and "*Rosseau's Dream*," Czerny; Duet, No. 3, *Souvenir de l'Opera*, Air de *Soumambula*, Czerny; Airs with Vars. "*Sul Margine*," and "*Weber's Waltz*," Czerny; Duet, "*La Belle Union*," Moscheles; Air with Vars. "*Opening Chorus in Guillaume Tell*," Kuhlau; Air with Vars. No. 2, "*Deux Airs Elegants, Tyrolienne*," Hunteu; Duet, No. 2, *Six Grands Potpourris* for two Pianofortes, Czerny; Solo, *Grandes Variations sur une Marche de l Puritani*, Herz; Air with Vars. *L'Etoile de Amour*, Czerny; Air with Vars. No. 3, *Trois Airs Varies*. *Thème de Hummel*, Kuhlau; Duet, No. 6, *Six grands Potpourris* for two Pianofortes, Czerny; Solo, No. 2, "*Deux Fantaisies Brilliantes*. Op. 10," Thalberg; Airs with Vars. "*La Rosa Walzer*," Czerny; Air with Vars. "*Alexandra*," Czerny; Air with Vars. No. 2, "*Les Trois Grâces*," Herz; Duetti, "*Balfé's Overture to the Siege of Rochelle*," Watts.—*Liverpool Paper*.

PUBLICATIONS RECEIVED.

The Lily of Bristol. Ballad. The Poetry by Joseph Luch, Esq. The Music by J. H. Bowles, Esq.

Her Eyes the Glow-worm lend thee. The Poetry by Herrick. A Song. The Music, composed and dedicated to Mrs. Frederick Montgomerie, by Hugh Carleton Esq.

The Yew Tree. Song from "Rookwood," written by Harrison Ainsworth, Esq. The Music, composed and dedicated to Miss Maude, by Hugh Carleton, Esq.

Sacred Songs, for a Treble or Tenor Voice, with Accompaniment for the Pianoforte. The Words selected from the Holy Scriptures. The Music composed by T. M. Mudie.

Gresham Prize Composition, No. 8. Out of the Deep. Anthem, for five Voices, as set to Music in the Key of E flat with the greater third, by E. J. Hopkins.

Merriott's Te Deum in G. Composed for, and sung in St. Andrew's Church, Farnham, on Whitsunday, 1839. Arranged for a single voice with a separate Accompaniment for the Organ or Pianoforte, and dedicated with permission to the Rev. J. H. Butterworth, A. B.

Serenades for the Pianoforte, dedicated to his friend, Henry F. Chorley, Esq. By Louis Werner. Book I.

MISCELLANEOUS.

PHILHARMONIC.—The directors elected for the season, are,—Messrs. Anderson, F. Cramer, Dance, Loder, Neate, Potter, and Sir George Smart; but we understand that the latter will decline the honour conferred upon him in consequence of his numerous professional engagements. Mr. Dance was re-elected treasurer; Mr. Watts, secretary; and Mr. Calkin, librarian.

THE OPERA was so full on Thursday evening, that upwards of one hundred persons were absolutely refused admission.—*Morning Post*. (Astounding! We suspect that the hundred must have belonged to the free list.)

THE MELODISTS' CLUB will meet to-night for the last time this season, Lord Saltoun in the chair, when the prize offered by the society for the best approved song will be awarded. A number of ladies have been invited to hear the musical performances of the evening.

THE ELSLERS are detained in Paris, we hear, in consequence of the production of a new ballet. Taglioni will therefore remain until they can be spared from the Academie Royale.

ANCIENT CONCERTS.—It is reported that the directors of the concerts of Ancient Music intend to make some alterations in the arrangements next season, as far as regards the conductor: the director of the evening will appoint his own conductor, so there will be a change at each performance, most probably; or perhaps there will be four different conductors, who will be engaged at two concerts each in the course of the season. We have heard that Mr. W. Knyvett has resigned the situation altogether, which he has filled for eight years.

NOTICE.

The Likeness of Mr. Mori will accompany the conclusion of the Memoir of his Life in our next Number. A Lithograph had been prepared, but the resemblance not having met the approval of those who knew him best, another Portrait was immediately ordered.

NEW MUSIC—Published by HILL and Co., Regent Street, London; and to be had of Mr. Pigott, Dublin; Messrs. Paterson and Roy, Edinburgh; Messrs. Beale and Hime, Manchester; Mr. Sutton, Dover; Mr. Crouch, Plymouth, and all country music-sellers.

VOCAL.

Come weave me a wreath, ballad.....	Stansbury.....	2	0
I think of the Land, song of an Exile.....	Macfarren.....	2	0
O blame me not, ballad.....	Ditto.....	2	0
Like him who sails, arietta.....	Ditto.....	2	0
O'er the smooth waters, barcarole.....	Ditto.....	2	0
Pond Seducer dare I trust, duet.....	Ditto.....	3	0
Fill the Goblet, do.....	Ditto.....	4	6
Good Night, the favourite trio.....	Ditto.....	5	0
King Canute, convivial glee.....	Ditto.....	3	0
O welcome gentle Knight, do.....	Parry.....	2	6
In this Fair Vale, do.....	Attwood.....	2	6
John Barleycorn, do.....	Ditto.....	3	0
The Sailor, song (new edition).....	Walmisley.....	2	6
Dr. Watts' Divine & Moral Songs, 2 books (new edition).....	Ditto.....	each	6

PIANOFORTE.

The Beauties of Lanner, Nos. 1 to 10. H. P. Hill's "Kate of Coleraine." Do. "Logie o' Buchan." Do. Fantasia Op. 10 on "Irish Airs." Davison's 3 Rondinos from the Devil's Opera. The Overture to the Devil's Opera as a P.F. Duet. The Fair at St. Mark's as do. "Good Night," arranged as do. by Dorrell. Beethoven and Mozart's Pianoforte Works complete.

INSTRUMENTAL.

Berbiguier's Grand Duets for Flute and P.F. Op. 102 Kummer's Fantasia from Norma, for ditto; Furstenau's Trio for two Flutes and P.F., Op. 102. Blahetka's ditto ditto. Bellon's Fantasias for Violin and P.F. Nos. 1 to 4. Beethoven's 9th or Grand Choral Sinfonia arranged by H. P. Hill for a small orchestra, with or without the vocal parts, &c. &c.

MR. HENRY HAYWARD begs leave to announce to the Public that he will give a **CONCERT** at the English Opera House, on Monday Evening, July 8, 1839; at which he will perform the three following Pieces on the Violin:—1st. Grand Polonoise; 2nd. Adagio poi Andante; 3rd. Venetian Barcarolle with new Variations. Vocalists—Miss Birch, Miss Rainforth, the Misses Williams, Miss Bruce, and Mr. John Parry, Jun. Mr. Carte will play a Solo on the Flute. Conductor, Mr. Charles Miller.

The doors will be opened at half-past Seven, and the Concert commence at Eight o'Clock.—Balcony, 7s.; Boxes, 5s.; Pit, 3s.; Gallery, 2s.

BERKSHIRE MUSICAL FESTIVAL.

MR. BINFIELD has the honour of announcing that his **ELEVENTH TRIENNIAL MUSICAL FESTIVAL** will take place in Reading, during the ensuing Autumn; for which occasion he is in treaty with eminent Professors in every department of the Orchestra.—Particulars will shortly appear.

Reading, July 2nd, 1839.

MR. THALBERG, previous to his Retirement from Public, has the honour to announce that his Last and **FAREWELL CONCERT** will take place at Her Majesty's Concert Room, Hanover Square, on Tuesday Morning, July 9, 1839, to commence at Two o'Clock precisely. Mr. Thalberg will perform a new Grand Fantasia on subjects from Beethoven's Works; the new Andante; and a selection of New Studies; also, by particular desire, the Grand Fantasia on the celebrated Prayer in Moise in Egitto.—Principal Vocal Performers—Madame Albertazzi and Madame Stockhausen; Mademoiselle Bilstein and Miss Birch; Signor Ivanoff and Mr. Baffe. Mr. Rudersdorf, violin; Mr. Liverani, clarinet; Mr. Lidel, violoncello. Conductor, Mr. Benedict.

Tickets, Half-a-Guinea each. Stalls, 21s. each, to be had at Messrs. Cramer, Addison, and Beale's, 241, Regent Street; Mori and Lavenue's, Chappell's, C. Oliver's, and Mills's, Bond Street; C. Lowndale's, Old Bond Street; and Collard and Collard's, 26, Cheapside.

HENRY HOOPER, 13, Pall Mall, East, where all communications for the Editor, Works for Review, and Advertisements are received.—**R. GROOMBRIDGE**, Panyer Alley, Paternoster Row.—**G. BERGER**, Holwell Street, Strand, and the following Agents:—

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